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serve as the most striking specimen of an imitation of Seneca's style, and which is partly taken from Agamemnon.

O cruel fates, O mindful wrath of Goddess,  
Whose vengeance, neither Simois stayned streames  
Flouing with bloud of Trojan princes slaine,  
Nor Phrygian fieldes made ranck with corpses dead  
Of Asian kynges and lordes, can yet appease, etc. 784.

Compare with these the verses of the "nutrix" in "Agamemnon" among which we find:

fluctusque Simois caede purpureos agens. 215.

It has been doubted by Warton whether Norton had any claim to the authorship of the first three acts, as throughout the whole piece there is an invariable uniformity of diction and versification. From various reasons alleged by T. Smith, we are not entitled to deny his participation, but must look for some other explanation of this harmony of language, which really exists. We cannot find any discrepancies between the diction of the first three acts and that of the remaining part of *Gorboduc*. Some few expressions occur, indeed, only in the first three acts, as the mentioning of the name of Morgan (v. 231 and 962) and the above cited lines speaking about Apollo's son (v. 399, 454, 666). "Womb" is to be found only in the fourth and fifth acts (v. 1023, 1027, 1035, 1039, 1537). This word corresponds to "uterus" or "uenter" as used in Seneca (for example, v. 1027 and P. f. 85). The verses 991, 1019, 1370, 1494, express also a common idea. In the last two acts words are frequently duplicated.

Then, then, haue pitie on the torne estate; 1665.

981, 1025, 1159, 1173, 1411, 1659, 1760, 1781.

Cf. SENECA: hac hac alli qua nemus alta  
teritur alno etc. Ph. 10. O. f. 12, etc.

The following verses, however, scattered through the whole play, most evidently prove a closer connection between the two parts in question:

First whether ye allowe my whole deuse  
And thinke it good for me, for them, for you,  
And for our cuntry, mother of vs all. 138.

Their lands, their states, their liues, them selues and all. 763.

This flame will wast your sonnes, your land, and you. 824.

So will they headlong roune with raging thoughtes  
From bloud to bloud, from mischiefe vnto moe,  
To mine of the realm, them selues, and all. 1416.

Yet now the common mother of vs all,  
Our natiue land, our cuntry, that containes  
Our wiues, children, kindred, our selues and all  
That euer is or may be deare to man. 1615.

94, 97, 109, 326, 675, 1652.

This uniformity of language admits of easy explanation. In order to write the last two acts Sackville had to look over the first part written by Norton, and thus revising the whole, created a work, the uniformity of which made some critics believe that it was written by one author. Lamb makes the following remarks: "The style of this old play is stiff and cumbersome, like the dresses of its times. There may be flesh and blood underneath, but we cannot get at it. Sir Philip Sidney has praised it for its morality. One of its authors might easily furnish that. Norton was an associate to Hopkins Sternhold and Robert Wisdom, in the Singing Psalms. I am willing to believe that Lord Buckhurst supplied the more vital parts." I find a silent approval of this opinion in the following passage taken from Puttenham's "Art of Poetry": "I think that for Tragedy the Lord Buckhurst and Master Edward Ferrys, for such doings as I have seen of theirs, do deserve the highest price." Turberville thus praises him above his contemporaries:

"I none dislike, i fancie some,  
But yet of all the rest,  
Sans envie, let my verdict passe,  
Lord Buckurst is the best."

H. SCHMIDT.

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## A PROBLEM IN MIDDLE ENGLISH.

In Vol. I, p. 272, of Bright's History of England, the following lines are quoted without translation:

"Ther sitteth somenours syexe other sevene  
Mysmotinde men alle by here evene,  
Ant recheth forth heore rolle;  
Hyrd-men hem- hatieth, ant uch mones hyne,  
For everuch a parosse heo polketh in pyne,  
Ant clastreth with heore colle."

Now what does this mean? Especially, what do the second and sixth lines mean? Böddeker, in *Altenglische Dichtungen des MS. Harl. 2253*, offers us a more accurate text, which I here transcribe:

"get per sitteþ somenours syexe oþer seuene,  
mys motinde men alle by here euene,  
ant recheþ for þe heore rolle.  
hyrdmen hem hatieþ, ant vch mones hyne,  
for eueruch a parosse heo pelteþ in pyne,  
ant clattreþ wiþ heore colle."

The MS., however, reads "pelteþ" for "pelteþ," and "clastreþ" for "clattreþ." Böddeker assumes that "colle" stands for "calte," and is the dat. sing. of "cal"=*call*. He also attempts to define the other difficult words, but his explanations fail to carry conviction, since they are unsupported by other evidence. I have not Wright's Political Songs at hand, and therefore am unable to say whether he affords any assistance to the student. The difficult words are, to my mind, "by," "pelteþ," "clastreþ," and "colle."

Can any Middle English student explain these words, and assign a meaning to the lines quoted?

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#### MEMORIAL TABLET TO DIEZ.

The following brief account of the ceremonies and festivities at the placing of a memorial tablet, October 15th, 1886, on the house in which Friedrich Diez died in Bonn, is of so great interest and the occasion was so characteristic of Academic life in Germany that we venture to reproduce it here:

Heute Vormittag 12 Uhr fand die Enthüllungsfeier der Gedenktafel Statt, welche der hiesige "Akademische Neuphilologische Verein" für das Sterbehaus von Friedrich Diez, Weberstrasse 15, gestiftet hat. Die ganze Strasse war reich mit Fahnen geschmückt, das Haus mit Guirlanden bekränzt. Der Feierlichkeit, welche leider durch starken Regen beeinträchtigt wurde, wohnten ausser den Stiftern zahlreiche Professoren und Docenten der hiesigen Universität, sowie Professoren der Neuphilologie aus Marburg, Göttingen und Madrid bei. Herr Professor Foerster hielt eine kurze Ansprache an die Studierenden, indem er sich die eigentliche Festrede für einen Vereins-Commers am Abend vorbehielt. Nach der Bitte, dies "Familienfest" nicht nach dem Massstabe der grossen Giessener Diez-Feier zu messen, wies er auf das hohe Ansehen hin, welches Diez im Auslande geniesse. Er sei für die Romanisten, was Jak. Grimm den Germanisten sei. Nach einigen Mittheilungen aus

dem Leben von Diez schloss der Redner mit der Aufforderung an die jungen Romanisten, dem Meister nachzueifern, und die Hülle fiel. Die Gedenktafel aus weissem Marmor trägt in Goldbuchstaben die Inschrift:

*In diesem Hause starb 29. Mai, 1876, Friedrich Diez, der Begründer der romanischen Philologie. Gewidmet vom Akad. Neuphilol. Verein zu Bonn. 15. XI. 1886.*

Nach der Enthüllung der Gedenktafel begaben sich die Festtheilnehmer zum Hôtel Rheineck, wo dieselben ein gemeinschaftliches Mittagsmahl längere Zeit vereint hielt. Hier wurde die Bedeutung Diez' in mannigfacher Weise durch Toaste gefeiert. Herr Prof. Stengel aus Marburg, der sich um die Erforschung von Diez' Leben hoch verdient gemacht hat, erzählte einige Anekdoten aus dem Liebesleben des grossen Gelehrten. Den Gipfel der Feier bildete der in der "Eintracht" abgehaltene Festcommer. Prof. Foerster, der unmittelbare Amtsnachfolger von Diez, hielt die Festrede. Er gab zunächst eine kurze Skizze des Lebens des Meisters, wobei er besonders hervorhob, dass auch Diez in den grossen Jahren 1813-14 in jugendlicher Begeisterung in den heiligen Kampf gezogen sei. Sodann wandte sich der vortragende seinem eigentlichen Thema zu: "Wie kam Diez dazu, Begründer der Romanistik zu werden?" und beantwortete diese Frage in geistvoller Ausführung. Auf den Universitäten Giessen und Göttingen hatte Diez hauptsächlich schönwissenschaftlichen Studien obgeliegen. Er war auch Dichter, und seine Schöpfungen sind von tiefpoetischem Gehalte. Auf der Schule hatte sein Lehrer Welcker wohl facultativen Unterricht im Italienischen gegeben, aber ausser Diez hatten noch viele andere daran Theil genommen, ohne das einer von ihnen dadurch den Ehrgeiz fühlte, Begründer einer neuen, neusprachlichen Wissenschaft zu werden. Nur der Zug der Zeit erklärt es, wenn sich Diez der Sprache und Literatur der Romanen zuwandte. Zweierlei gab jener Zeit ihre geistige Signatur: die Ideen der romantischen Schule und der Kosmopolitismus. Göthe dachte damals an eine Weltliteratur, Bopp vertiefte sich in das Studium des Sanskrit und schuf seine "Grammatik der Indogermanischen Sprachen." A. W. von Schlegel übersetzte die spanischen Romanzen. Diese Arbeit gab Diez Anlass, sich gleichfalls mit spanischer Literatur zu beschäftigen; eine Unterredung, die er mit Göthe hatte, veranlasste ihn, Raynouds "*Choir des Troubadours*" zu studiren. Dadurch wurde er mit dem Provençalischen bekannt, und indem er dieselbe Methode, die Bopp für die indogermanischen Sprachen, Grimm für die deutschen angewendet hatten, nämlich die historisch vergleichende, auf die romanischen Sprachen anwandte, schuf er seine